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AIR MORN CAN DO THE TERM IS ANY CANNE AREA OF A STATE O

And in the second secon

edi**TOR**ial

A hg bowly to all of our regular readers and welcome to all off those that are just reading to mag for the first intent [65 for this has been a very intensing year and fir suce it will get stranger as we go along. Yes, believe it or not Chiller Theatir won two Roods Aswards his year. Chiller Theart Magazone congaged the Bost Magazone. On the Yes of the Year Aswards with his well-believe stranger that Continue Feor he Black Aswards for Bost Convenience Of the Year.

Award for Bost Convenience Of the Year.

A grant thinks goes out to Daniel for the beautiful cover (I personally thought his Bela Lugos) cover the year before should have wen) and a big hand to all the suffices at the Chiller Themse Expo for their hand deducted work.

This Jimsay we also introduced our first Winter Mitt-Chiller and guests and

This Irrany we also introduced our fines Whiter Mitte-Childer and guess and attenders seemed to have a guestitine Next Irrany we will return with it and PTI even try to be there for the entire show. I suffered a leg jungy on the finet might the show and museed 50% of it. White the show went not I was stock in my hotel to room within 150 can all key temped in the Every one of my Childers all members steeped up to the plate and key the show training smoothly? These people and the beat in the business and that's with they's with Childer.

and her mem Susan. It is wasn't for them there would be no Chiller!

I would also like to give a special thinks to my pail of 23 years Shawn McLaughlin, the magazinin's new adventuing sales munager. Shawn had been sway from Chiller for quite a few years, but has now come back strong with the magazine and webstor advertising. When it cernes to selling ads... Shawn is the name Teachlest plc! Keep the girar work.

MINITORIAL

Folkies from the everyone who worked our this uses to make it so much that for mad. Thanks to Loom. Thanks to Loom the Receiver for above, coming through with finistions means in Thanks to Loom. The first the ever interesting Childre Increases show Made edit a group by with the Capican Ross sterview as did slicks. Sterebock with the Bill Mondey that As well, that is no Bigs for the commanger series of "making of a mice so and Alback for containing book reviews. And thanks to Marmet for the Worlds cornege and Tell for the vellop will sow.

On a very sud note, Chillie has lost one of its beloved french. Anyone that had ever vested our exhibits on the 3rd floor at the convention were greeted by Chi-Chi. Gladys "Chi. Chil" Viddler and herdung here! Vertonca have been working with Chiller for over half a decade and three loved coming out and being part of the shows and having fair! We all miss Chi-Chi and will be thriking of her!"

Time now for everyone to deep what they're doing and get back to their seats. The lights are







Ted A. Bohu





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To her delight, Lee Meriwether's film debut was in a sci-fi shocker

by Tom Weaver

o-starring in 4D Man was another step up in the career of Lee Mernwether, primarily because it was her first feature film after several years of TV work, but also because the former Man America is, believe at or not, a lifetong horror and courses flurious masse for income.

science fixteet movie fan
Born in Los Angeles and rassed in Phoenix, the
daughter of an accountant, Metivether was intending
City College of Son Pennessoon 1895 when in Entending
City College of Son Pennessoon 1895 when in Entending
green-eyed teethaget quickly were from 1895. San
Frincisco, to Miss Culifornia, to wrining the Miss
America tile on the finite telecars of the Allainet City

Following the end of her one-year regn. Merswet continued appearing on TV and even landed a regular in NBC's early-morning The Today Show. la 1985 cause the offer of a 50 miles and profession the movematism at the Valley Forge in Studies in Central Studies and the Valley Forge in Studies in Central Stud

Menvewher played Catsocean rather 1966 Bassan move and his been a regular on the TV series The Time Trainel, The New Andy Guiffath Show, Barnaby Jones (Emroy and Golden Gibbes sominations for her performance is the disapher-in-like and assistant of hemespas should Buddy Ebeen, The Mussiers Today (in Lilly Mussier) and the New Yorkbased daytime drama All My Children

CHILLER. In 1958 when you did
ADM may we Min America without
If Shocker
If Sh

studied with Lee Strackerg and Curt Conway and Lonny Chiqiman
CHILLER: Were you still on The Today Show around the time

MERINETHER. No, had finished by then. I seem on The Today Show right site: I reward Shoree (Say Ritche 'Mus America 1956,' and I was on The Today Show the till end of \$5, all of '56, I was there first on an Wentern's Editor Labod oil seew of the Philoto Televasta Playhouse shows in New Yook, I did a Men of Arnapolis at Aurapolis, and I worth out of the West Coust and did a couple of Maintee Theisters. But 4D Man was right fermore, so I was very excelled

about it



CHILLER: Were you a

MERIWETHER: I was a

big movingon. And, as for



CHILLER: And favorne stars at that time?

Body Smachers [1956] oh. I just loved that! Later I got to finally meet Kevin McCarthy, and that was a treat. My favorite movie was 13 Rue Madeleine [1946] with James

MERIWETHER Yes! And she pretty much but the mel on the

head, she said, "They put a little bit of hair on his face, then they film a little more, then they put a little more have on and they film a little more. He's not really changing into a werewolf " She told us in order to ease Don's bomble arrest. And probably mine. I think approcutive of that, but ...it was like, "Aw shocks, maybe she shouldn't have done that," [laughs], 'cause knowing that took away While they were having fun being scared. I would just sat there and analyze, "We'll, now, how did they sin that guy's throat. "That sort

CHILLER. What were your initial impressions of the people who

MERIWETHER The organization was a religious organization, and they had made religious films. Then, to get more money to continue on with that work, they decided to make two science fiction movies. They made The Blob, and it was successful enough to senerate enough money for them to continue with their religious.

CHILLER Did you find them to be friendly?

MERIWETHER Oh, we, very, very friendly, both the director "Shorty" Yeaworth and the producer Jack Harrys. Very race. We least members "unported" for the moviel were put up in different bornes. If I'm remembering right, I stayed in the home of "Shorty"

MERIWETHER: I loved any movie with Richard Widmirk in it, and I loved Don "Red" Barry and Turban Bey. Those were my three favorite actors. When I was young I saw everything that I could of theirs, and several times over if I had enough morely from nulling weeds in the exister. They were the best actors in their particular fields. Of all of the B.Westerns stars. Don "Red" Barry. was the best octor. Turken Bey was the best actor in those Universal swashbucklers. And then starting in the late '40s-early '50s, Richard Widmark was a wonderful actor. They were all. outstanding performers. I appreciated leood!

action, obviously, at a very young are [busely,]! CHILLER: How did the 4D Man people come to choose you, do you rocal?? MERIWETHER: No. and I don't recall reading for the part or anything. I think I was just asked to do the movie. I don't remember any arrest about "Ob. colly. I wonder if I cor the part," so I'm sare that it came through my agent and I

CHILLER: And you were looking forward to it because it was a movie. MERIWETHER, Ob. yes! And because it was science fiction. Hoved science fiction. When I was a little and my mother would take us to

got the role





McLaughin from Guseral Hospitalj, and they had their new little baby, Bobby Lansong, & I babysar with Bobby a couple of times while they were able to go and have dimer some place and go into town.

CHILLER: Date syrrithing on smoothly?

MERIWETHER: No, I know they had problems. The first day of filming, they started with a prayer and I think were very respectful from their and all As it propressed and things were wrong. I saw problems: The energy that sustained them seemed to diminish a

CHILLER When things would go wrong

MERINETIES: Yes. I find that maybe they were just not able to go back to that energy, or that belief that stimulated their involvement. I saw at not of destructuring and in made me sall. Bold belief or produced with some of the destroying difficulties: "Lason, let's just on this, let's just whereno it and indicates it used to egg conceiling that will work." And he relieved "Shorty," if than, I don't most that Bold relieved than of his jub linguish, no, be at one of the control of present plan of the Bold will be on the control of the contro

or present min cown. Boo was seen to do that, and co that in a gentlemently way, just to help "Sherry."

CHILLER "Shorry" halfway adrained that to me. He said that Lansing was "its helpful and concerned as could be." The exact opposits of Its Bleb's Stern McQueen, who "Shorry" said was

very difficult:

MERIWETHER: Oh, yeals, Bob was terrific, he really was, as liked him a bet. I did two movies with him, 4D Man and Nama, Killer Whale [1966], and a couple of TV shows. We remained velose friends and family friends. We'd all spent buthdays a Christmass and things like that together.

CHILLER When they were casting 4D Man, Yeaworth and Hor were trying to decide between Robert Lansing and Jason Robert MERIWETHER. I have never bound that! Jason Roberts certain was a good actor, and he probably would have been wonderful. CHILLER Robert Lansing told an interviewer

was not the main character in the movie, his brother was. Laming said the talked "Shorty" into miking the 4D Mag the star before he took the role. Does that sound like a Robert Lansing move to you? MERIWETHER Bob was very cognizant of

move to you?

MERIWETHER Bob was very cognisoral of the way Hollywood works, and the way one becomes a star. So I think that probably was what happened.

CHILLER, Lansing case told an interviewer he was "pretty hantiny" in 4D Mas.
MIRRWETHER: Oh, sow that's interesting No. I never would think he was hanning, he just want into a heightened state of being meritally deranged. I always behaved what he did. So, no. I dold it filled but harming. If I doen that, I might have said sometting to Ernity [Juighal]! Also, consider how quickly it was abst and think.

CHILLER INJUSTORY

MIRKWETHER By a blank from one of the gaza, when the policition in the more were showing at lant. This was on more found to the control of the control o



shooting. He finished out the scene, and then he sind, "Uh., gaig, I think I'm hort." So they looked, and the side of his face near he eye had been he with widney, or something, fend by one of the gains. They trook him immediately to the hospital, and Bob came back with the most wonderful store, it was not stifulous.

back with the more waterful days, it was just follows.

Due Norman, which the making had deeped and all gar maturely fills his how on the money part to be proved from the property of the pro

and the doctor screamed. Bob sad, "Please, book, book, look.
"Innoted If ma actor, Pins an actor," over and over again,
and faully it got through to the poor doctor. But the doctor
had nearly collapsed, he almost fainted. He admired
that to Bob later, he sad, "When I sow you doing that,"
almost faunted. The blood part raced out of my head?
[Laughs] It was really something.

CHILLER: Speaking of injuries, did you sillow yourself to be hit in the face playing tetherball in the playground seem, or was that an accident? MERIWETHER: Dh. no, that was an

CHILLER: You took it well!

MERIWETHER. Thanks [laughs]!

The bell actually del bit me and that

hard: Try and keep laughing while
you're really hursing! Oh, my nose

has taken so many jolis! It's so

crocked, you have no idea!

CHILLER All from movies and TV trackspap, or real life?
WREIWETHER: The "ongstail" was when I was 16,1 was likeling a boy was been I was 16,1 was likeling a boy and be partied, and be caught me with be allow night undertrach my one. That the trackspap is the interest of the major damage. Then I poses, the interestill, and then I was but an late line with a linkeling. And I hat myodf with a terms a racket. That's bar did so! I legals I go and finith about bow I did

CHILLER: I can't imagine!
MERIWETHER: I have no idea either!
Oh, remember the bedroom some where
Bob is standing over me and I'm
frightened of him and finally I jump out
of bed and run away? I hit my head

on the camera as I passed it on even of the taken't like the this tent. I press, and then they remains after the camera may fel for the could press! There when I further at the sight of the bounding counsel the door of the bounding. Our could be comeditive to the country of t

CHILLER: Robert Strauss, who played your slimy colleague at the research cease, what memories of hun? MERIWETHER: He was fun. I wish that I had had a chance to

MCRIWETHER: He was fur. I wish that I had had a chance so tak to him sel regist, because I imagine the had great stones to tell about his circum. Eth the care in a said was gone very shortly. Have you talkedo Jammy Conglors' He was a chammag, with gentlemn to wanch as on a serie. And he was always surprising you. The full down the starts that he does in one seene, he hadn't does that before the attent lake. We thought he if dailing for real, and he soul. "No.

CHILLER: So he rehearsed it without the full, and then fell when the camera was rolling? MERIWETHER: Yes! And I marveled at hum as an

MERIWETHER Yes! And I marveled at him as an actor in that might scene in the min I told you about. It was a difficult shooting sequence that we had to do, with them pouring water on us, and I think he had to do the scene several times. He really was very good, he

eights feed while all acound were going erray.

The list time I saw Jimmy was when he did
a Barneby Jeons with me. It was fining,
he was married to Mary Ficken years and
years ago, they're not married now and I
was the gal who replaced Mary Fickett
on All My Children.
The world goes around and accound!

And, oh!, Edgar Stehli, he was charming, ab-so-lute-ly cheming. Do you know the feeling, when you're watching a play, and someone comes on stage, and you just go, "Anaxah, yeah..." you telan, because he's so in command of what he's doing? You think." This is the man, thus is the

character, the is the enal person." That's what Edgar Stehl presented, the missue he wilked on the set. I don't think I actually had any words with them in 40 Main but I remember washting him work a coughe of scenes and thinking that the was contemply good playing the controlling, usuely boss, but appearing so be some and so genue and all. He was an awfull to root action.

played a doctor in the show, they give him a role as Bob's first victim. Then as the gate guard they had Guy Raymond, who was then a New York actor. A dear, sweet man. Guy Intercame out here to Los Angeles and then we go se really know each other I worked with Array worked with Mary and Guriffelt Stowe he played my state. Guy he passed sway but sake's still with us and still working By the way, on 4D Man, somehow Gay's southrank much have been ruined, because that is "Shorty's "week and Man! weak and when I saw 4D Man! weak and when I saw 4D Man! weak when I want work have been ruined, because that is "Shorty's "week 4D Man! weak." And when I was 4D Man! weak. I have it work has weller, And there I realized: "Wait a



MERIWETHER I do too. I mean, heaven, at was the first twen that they had ever done any kind of (special effects) firme by frame. Now adopt it's jost digital and the special effects gryst can do it standing on their heads, but in those days the above of Bo's hand and the abadow on the object; going through it and coming our halfs to be punted to yellow the by farme. I thought it was followed.

minute...that's "Shorty "?"
CHILLER: And Party Duke as a

CHILLER: And Futty Dake as a linke gait skilled by the 40 Man MERIWETHER: Unite Party Dake! It's so futory [busghs]. I still think she fibbed about her age at the time! I find her that once, and she said, "I was mine!" [Laughs] "(Osa, sill right, all right." 4D Man was into thefore she did The Minacle Worker las wome belien.

CHILLER: I was always surprised that Lansing falls her in the movie MERIWETHER [whappers]: Yes! Well, they were doing a [takeoff] on the scene of the Featlemstein Mouster and the little girl [in the

1931 Fundenstein) that's what figured. Somebody, I've foogstern now who, sad, 'Chi, we shouldn't have the 4D han full the girl,' and I sad, 'But he's a monetor, he kills people, he con't help it. He doesn't want to but he has to, or he's going to die. It makes him more poognant.'
CHILLER: In an old interview, you talked about 'Sheete' doubt.

something startling in the scene where you're kissing Robert Linsing, and you're actually holding a gan and getting prody to shore him. MERIWETHER Yes, he discharged a gan [laughs]! He was in that endosed set with us, and from about two feet away from Bob and me, he discharged a gan looded with blank; at the same memoral.

that I was supposed to be firing at Bob. He must have endd abook about direction that said. "Scarle the actors, you'll get something worsterfail!" Well (laught), what he got was the weoderfail spray of salivathat you see on the screen between Bob and me as we jumped apart when the gan went

CHILLER: For a little company in Middle-of-Nowhere, Pennsylvania, that usually did religious movies, I think they went the extra mile and then some. I really think 4D Man's "a Pritty Duka

Pritt

doug chings: We would work long born and, if the end of the day, my remoty is that to parall area to been. Then shere was the one we look one cook. My intrinsy fails me as to what leappened to hist, mind. So It had to work we self had been and below to be similar. So It had to work we self had been one for our sense. Bungles), so their we would have some food! There weren away restaurants nearly where we could go all negather, so we all size commandly in the kinchen of the building where we slid some of the shorting.

CHILLER. Both "Shorty" and Jack Harms have said that 4D Man was a botter picture than The Blob. What would you says to that? MERIWETHER. That's intercising that they would say that I think they had leasted a great deal on The Blob; on that picture, they "went to film achoed." "Shorty" had done religious films beforehand.

CHILLER. And then, with The Blob, he and Harris went to "sci-fiferance film school," let's say.

MERIWETHER Yes' Also, 4D Man had a good seripe, and it was easier for sudiences to swallow the plot of 4D Man. As a result, it did well and it was accepted, because it was in the realin of possibility. The Blob was, well... [Luzgha] At least it don't do

McQueen's career' beginning, which will be be be severall years liner I traveled around with Jack Hierar when 4D Mass was released with another title [Misser of Terror], we did a publicity seer down into the South, We writ to a few critices, publicitizing the revelages of the roove. Terremember going to Atlanta, and Jat the Underground Atlanta mail[] joing to see that divenus that they have

CHILLER You just re-warched the movie, so, what do you think of it in 2005? Do you think it holds MERIWETHER: Oh, yes, I really do! I was really rather annued at my performance! I thought. "Why, for heaven's sake, I won't hought, "Home were line deliverres that I a thought," Hy, that's permy pood!" (Laughs) and as I wasched the move, alto came back to me. You know the seem where Instanty Congdom first arrives at the research center and I say to han, "I'va the good to the good

farry who passed you through the gate "Will," "Will, "I will, and the same and the gate to work gate and the same and the same and the gate to work gate any the same and the gate the same and the We were all in hysterics, we lampled and laughed. After that, try to gate bed to mainly the way we were supposed to not be some use way hard! Jakou saw that I were my own clothers in the move, it for extend all should be. Resemble the scene in the restauration where for extend all should be. Resemble the scene in the restauration where

very hard? I also use that I were my one clothes is the move, I forget all about this Remember the science in the restaurant where Jumps and I alsocs, and by gone he had on my back and their their to stop become on gone in backbars? This my working grows a bettermine the used in a later than, and it was, at was not in 10. I mile part. I had to see that the part of the move and in the contraction of the contra

On, and I found a massive in the filed. Whenever Beb was in the found almost the filed whenever Beb was in the found almost on, you heard that "coso-week-co-o-week-co-o-week to make police, at one point that sound is on, but he grades come of the mental bars arrilling to owing undermeath. His hands should have passed right through it. Good heaven, I've seen the moves reveral times, but never caught that before!

CHILLER: Was the experience of making 4D Man better or worse than you thought it would be? MERIWETHER: I didn't have any expectations. I just couldn't

wait to do a must have any expectations. I just consist in wait to do a must be do a modeful experience, even though! felt the spiritual quality of the work being done by some of the crew seemed to deteriorize as things were wrong. Toward the end, they palled themselves together, and then the spirit become revealized. If you drew a griph, as surried up high, and went down, dipped and then were book on many

CHILLER Since 4D Man was your first movie, you must remember where you saw yourself on the bug screen for the first time..? MERIWETHER Oh, dear

CHILLER [laughs]: Ge maybe you don't' MERWETHER: ber't that something! It had to have been some hitle move theater in New York. That's so furmy, the fact that I cin't tensember. I do remember that at some point later on, Bob New York for vanishing and 4D Man was on television, it was on the Million Dollar Movie on Channel 9 in New York Million Dollar Movie played the same movie tween a day, seven days is week, the same movie Bob was so fourty, the said, "Oh, Lee, our careers went down the work of the careers were deventill when the movie first came out. Can you magine what's gornal happen with it on seven days in the careers was considered to the work of the work of

I think both he and I were. I know I was. I was proud of that first effort. I really was. It was a good joke, Bob sayang, "What's group to happen to our careers with at on seven days a week?," but I know we were both proud of 4D Mais.

4D MAN (Universal-International, 1959) A Enlayery Production, Produced by Leel

A Bairwas Posleckion, Produced Jr. Jas. U. Harris, Calv-Posleckion, Posleckion Jr. Jas. U. Harris, Calv-Posleckion, C. & Chromos, Company Beller, Jas. H. Harris, Calv-Posleckion, C. & Chromos, Company Beller, Jas. H. Harris, Producty, Pistol, Commisch, and Decester, Williams Composed & Conducion, S. W. Barris, C. W. Barris, Posleckion Meninger, Intry Forsks, Mones, Supressive Daw W. Schmitt, Malacop Avlint, Bairs Newman, Assistant to Daw Harris, Charles and Calvers, A. W. Barris, M. Barris, M. Barris, C. W. Barris, M. Barris, M.

JR. Robert Lausing (Dr. Scott Nelson), Lee Mertwetter (Linda Davis), James Congdon (Dr. Torey Nelson), Robert Strauss (Dr. Roy Packer), Edgar Stehl (Dr. Theodiec W. Carson), Party Dake (Maryere), Cong-R. Raymond (Fred), Chr.: James (B-Girl), Elbert Samith Police Capit Rogers), George Karu (Pethee Sg., Todarman, Japer Doeter (Mr. W. Wellas), Dean Nelwinso (Dr. Brian F. Schwartz), John Benson (J. Resonter)





Amon's membered service from 60 files opported design by the VIII.

SERVICE SE

habitation. Their first victim is a simpleminded farmer, who in an unbelievable alice. As UFO sightings lacrosase and numbers of people impotencially varied, the contributed might of the military five on the runtil Oppowing Loren are grouped practical latens. We have ballown to the property of the contributed by the contributed of the contributed the Adainst Ocean, whose sole purpose is to prosect cent from any such numbers. There is even the obliquitory offset, played by unadostrified actor, wavering us odd-shaped before, a white plainst jumpent and gloves. He predictably docy commends, these trained to the property of the processing of the contributed to the contributed of the contributed of the contributed to the contributed of the contributed to the contributed of the contributed to the contributed

MAKING
STARSHIP
INVASIONS
ByBojak

dog (to avoid any confusion. Lee and his followers wear black leotants with odd-shaned headwart. After nearly causing right destruction by telepothically inducing earthlines to commit mass marder and sacide by means of an orbiting saucer. Lee's plans of where his fleet of sancers are destroyed. Lee suicide-crashes into

the dark side of the moon. All of the aligns communicate with each other by telenathy, so the actors wonder at and out of scenes without uttering a word, while

their thoughts come in over the screen. As Lee has most of the and special effects, when the climatic war between the fleet of

scene showare a fleet of saucery flying between the sun and another

include WES CRAVEN'S NEW NIGHTMARE, INNOCENT VICTIM, SOMETHING ABOUT MARY and SCREAM recalls his experiences working with writer-director Ed Hunt on STARSHIP

INVASIONS as well as his memones of the stars. Christopher Lee Chiller Theatre: What's your background before you so involved with STARSHIP INVASIONS?

of Toronto, I made up my mind to be part of the business. I went to



fled to Carada to awoud the direkt. There were over 50,000 draft dodgers in Canada, so he wasn't alrene. But they contributed a tag since of culture to Canada 1 don't know if you're familier with 'Ruth's Cotting; shoes, clothing, fishnen and all that saiff—they're big all over the world—but the two geys' that

dodgers
CT: How did you get invoved
with Ed Hunt?
MI At that time. Ed was
makene norne filtra and was tied

we want value, or or was enalong perior films and was tied up with a producer Ken Good.

These were soft once, the censor in Ontario was very powerful. He was directing points for a producer, who owned a thatme thans, called the Plassycal Thatries. That's what it was like in films early days from around 1969 to the "OV, When visitories in pracered or the scene, everything channed.

when valocities appeared on the scene, everything enlarged
CT: What was your first father you worked on?
ME: It was not film called POINT OF NO BETURN that Ed discood.
It was shot on Homm and blown up to 35mm. My second feature,
also with Ed, was a pormo called DEARY OF A SINNER. That was
in 35mm, both films were shot in color and were released the intentially.
I was a cumen, sensitiant to DEARY OF A SINNER. This was arrange.

"73 cr "46.
CT: Was it frue that Canada was substititing film makers around this fime, to compute against the follywood product." M. Yas, he more of the films borded on while file, including STARSHP INVASIONS were financed by the government. STARSHP INVASIONS were financed by the government, are the films me that he did got not not development money at the beginning, when he shot some test, did some dewings and the some special effects of a flying sunger. The output site for

Ed's script was LEGION OF THE WINGED SERRINT LEG cognisity began working on the script around the red of "5, before POINT OF NO RETURN was familied." OF 19 Bid Ed have say difficulty getting financing." MI: Esteld in that he and Kor Good originally seat the WINGED SERRYN stepl and corproposab to over sharinfed film companies and produces in Causals and Lia Angeles, trying to get financing, only by find out there was no interest as science factors as the

I intermitte one producer selling hum. There's only one science fifteen more that never stade any money and that was 2001. A SPACE DOYSSEY and Kideneck was a genius, so that don't count? CT: So, how did you finally get financing?

MI EA's tests eventually interested the Click Brook, who were milliorances not had a hage, palso fiftee with their province accounting room in Tocoton, where you could see the dather. They were in their states and owned the mathets the doll that Boccolifier.

were locking for young fillmakers and Ed Hurt was an American who had a mate from of finaling films on firm and within a butjet. CT: When did the title change from LEGION OF THE WINGED SERPENT overe? MI: As soon as the Glick Box arrived, things began redling. The first thing they did was change the till to ALLEN ENCOUNTER. Although there was 't a government whoshy anywhen, in order to

composal to December of Tis. but there was still second until second until photography involving UPUX which is included shooting models and special effects will find an advantage of the second to the second was finally a more of principal and real the summer of Til. In which was the second of the second during the law summer of Til. and related that Fall. To the best of my knowledge. TARKSHIP PMVSHOMS was the filter Christian wit framble priced up and datastical by a major sadro. After the picture was finalled the Gibt. Browwas finalled the Gibt. Browwas finalled the Gibt. Brow-

showed in the Water Bross secretive who had soffice. In Texture
After the Low Aging soffice looked at it, we gained to desirable
ALBENE/COUNTER and we a date for an ougar. The tale finally
water charged or STANSHIP BVANSORS where the Clock Bross. The
tale of the Counter Counter Counter Counter Counter
for the Water Counter Counter Counter
for the Water Counter Counter
for the Water Counter
for

refused to use it CT: Was there a particular studio in Toronto where the film was shot?

was success of the wasn't a studio, but a warehouse located in the east side of differents. The building was originally used as a Creamery, where different was bettled All of the special effects were done in this disable washeuse, including internet of the

CT: Do you have any memories of Warren Keillor, who was responsible for the special effects in the film?

genus. He was a scaliptor and an smart, who made an out of subcape and all linels of this staff. He was a crary inventor, who contected with file and got him exceed about space-ship-design, in other words, the was another UPD-conspurey sheety kind of gay He designed the shape of the starships and also the tullsheet spaceship that was actually guiltable of the starships and also the tullsheet spaceship that was actually saft

CT: I recall in the film Robert Vaughn and Henry Ramer discovering this bugs space ship saucer in the distance. What was this meckup made of ?



MI: Well, the spaceshap was very rudmentary, a steel frame keps is off the spound. To get that sphernoil shape, it had von rubber, plastic swammers woding pools, they terned one upsete down and the other right inde up, stitched the odges together and filled it with afr and that's what we with afr and that's what we

used CT: Did Keiller have anything to do with the minature spacesbips? MI: Yes, be bandcrafted all of those on a lathe, a meld and

n pottery wheel and all kinds
of staff They were made out
of a compound acrylic, the
kud of hard material that you make football belinets out of

CT: Here big were the minutared?

If the minutare was about the same of apprecion it we core.

If the minutare was about the same of apprecion it we core.

If the minutare was a wear of the minutare was a wear of their photographer. With where dimensional summers are minuted communed in parties and commune in parties was due to be an extra the contract that will go left and right, up and down, for event and to be, the parties of the minutare was a summer of the minutare was a summer of the minutare containing this may a summer of the minutare containing this may a summer of the minute containing this may a summer of the minute containing this may a summer of the minute containing the may are the minute containing the may are summer of the minute was a summer object of field. So, we need a water night feet the would had been found to the minute was a summer object of field. So, we need a water night feet to the was the minute was readed from their containing the minute was readed from the minute was a summer of the minute was a summ

makers do things with optical printers and computers now instead of on the set offices

CT: Was all this done in the warehouse?

M!— No, that all was done on locates, on we could find a variage point, a courty road with soldiers above in a second of the court of th

in otter spate staff was done in the warehouse CT: There was a scene where Robert Vaughn and Henry Ramer discover a large spherelike patch of scorched care indicating a possible handing site

like patch of scorched earth, indicating a possible landing site for a spaceship. How did your special effects people create this scene ? MI. Most of the blackness came

from burning rubber tires, which I believe is tonic, which is why we chose a lonely location. As the producers wanted to keep costs down, we economized. For the scenes of the interiers in Robert



Vaughn's home, we used the real thing. Christopher Lee and Robert Vaughn was a bug deal at that time for someone who was starting out in his first legs feature CT: How was Christopher

Lee to work with? M1: He was the best In fact.

because he never says a word, because he's a telepather alten he was free to give more expression physically rather than veebally and he was great. We had set problems and schedule problems. We had set problems and schedule problems. We had set was problems and schedule problems and schedule problems and schedule problems are used to be a set of the set of the

He was very undestarding and accommodating, whereas since scient were relocated to do hell. The only time the showed any kind of destandances was when Lee arrived at his total it day before for consume firming and the production managerable lith that M. Lee a untimpy with the consume and woulded fig to before the curners until it was itself with the light open the consumer and the consumer and the consumer and the first the later took effects with the consumer and the consumer

CCT: Do you recall how much Lee and Vaughn were paid for their services? MI: I don't recall, but I'm sure Lee was paid more than Vaughn or anyone clie in the film. Also, we only had Lee for about a week

on a syste clie in the film. Also, we only had Lee for about a week or ten days and since he was in most of the scenes, we had to get all of his scenes in the can as fast as we could. CT: How was Robert Vaught to week with?



week with? Mit:—It would seem at the time be was kind of doing this fee the money and not to further his caecee. He was personable and professional with his follow actors, but if he found difficulties in doing a sceee, he would discuss it with Ed, away from the set. CTT:—Did Ed ever have.

any of the exter action give his not problems on the set?

M. No, the cost of the problems, naming up to find 1 transmitter
Ken Gent, one of the production, naming up to find 1 transmitter
Ken Gent, one of the production, naming up to find on the second
Ken Gent, one of the production of the set of the second name of the set of the second name of the se

head with the helmes, but it still was a tight fet and the actor flushed his scenes with bruses on his face.

CT: Do you recall who designed those black lectards costumes and odd-shaped headgear worn by the evil aliens?

MI I believe Ed and a costume designer got together on this. This brings to mind once of the difficult times we had making this picture. It was during a cold winter Canodian day when we began to shoot our first outdoor scene on location. These involved a few.

very succonformable section section; posting but those black learneds. It was no cold they seem unable to say absorting and their needs were actually clacking? The searchede lady part blookes over them before filting began and so con as we were may be began shocking. Seem the section of the

costumes were wearing elaborate bubble-headed makeup. Did these prosthetics give them any problems? MI: The actors were Daniel Pilon and Tim Leek Pilon played Anexi, the leader of the good Canadian canema at the time. They were big movie stary Daniel later moved to Los Angeles to make it as an Agron Spelling kind of DYNASTY TV guest that getting a job as a local news reporter Estonian community in Toronto, so she was the 'Golden Girl' from that crowd. Both of them had to arrive at the warehouse very early in the monune to see rest of the cost out there. They correlated about wearing these makeups as it imitated their skin, especially under those het lights. The prosthetics were made of rubber lates created by the Maureen Sweeney Agencies, located in Toronto, But Pilon discomfort interfere with shooting. In order

Data Pion is Asset

lighting effect her enough to burn out those seams for closeup. CT: There were some impressive effects showing a fleet of success flying in space in combat toward the end and in beautiful shot of one of the success circling the moon. Were these effects done in the warehouse?

warehouse?

MJ. Yes, the moons were like
four feet in chameter. These were
composites, also made by Dentas.
Pake. He was in his later years,
but he still had the skill and did
the multiple passes of the flying
saucers, which are flying in the

fined thereuph the universe. We put had them on a pylon and everything the was drapped on vilves, you think't use relaying the reverse drapped on vilves, you think't use relaying Then we defined toward them, then out, that mother pass, nonther, so, we entitherepool. Them we record the fifth, and it again and again and a five which it, you'll see them Dying strendth when the through the surveness, it was all composited. You couldn't take it apart, because it was one piece of film. You had so reshoot it, so it knot of stayed that way.

CT: Aside from the stars Lee and Vaughn, there were over forty people in the cnst. Were they Canadians and members of

on union?

MI As this was a low budget film, me and the crew were nonunion, but most of the actors were members of a Canadian actors union, with the execution of Lee and Vausha, everyone on

the filts was Canadam, except Ed Huat who was born and rased in Winnier, California

CY: Do you remember how much STARSHIP INVASIONS cost to make?

MI - Yesh, it cost 5 870,000. It would probably cost three times that amount to make



where the edge of the prosthetic makeup meets the actor's





Regal Films was one of the 1950s' top producers of B-budgeted horror and sci-fi flicks

—and MAURY DEXTER has all the inside stories!

By Tom Weaver

Of the space form of the grant film and in 1992 that is shown of the grant film and the space former and the file from Commen, and the file from Commen, and the film of the grant film and the space for the grant film and the grant film of the gra

The Day Mines Invoided Earth, an event, low-key stony of Mustine methation augment Darth's top spear sections. Amount of Advances. Dourche's forevoir of Chifferen are boy and fine emend the bounces as a through a contract of the Chifferen are by the Chifferen are by the Chifferen are by the Chifferen are by the Chifferen and Chifferen and

Korde, I was strated? I were 22, I waste on the roots time for its relative to the part and its Special straight morth. After 1 per in in the base, the part are is Special straight morth. After 1 per in in the base, the part are is Special bed refused as the part of the part of the contract of the contract of the part of the par

my cord. If you need a job, call me and I'll see what I can do for you." I was enateful for him being concerned, but. Haushal... but. myself. "With all due respect. Hank, I think you're some to have

ect arrested. Things were really looking had and money was running

'I'm shootine a TV series [The Hank McCuse Show], come on a week. He asked me if I wanted a ich, and I said, "Ohhth, I sure do!" He said. "I'm gottna write in a part for you," which he did. But after about four or five months of that, I went to him one day and I said, "Hank, I appreciate what you're doing for me, but I can't tive on \$80 a week." He said, "Okax, you can become my dislogue me that was a lot of money! I did that for about two and a half three years, and along the line, I met Harold Knox, The Hank bking to each other right away

CHILLER THEATRE: And was it through him that you are

DEXTER: That's right. When the McCane show was cancelled, Harold went to work for Bob Lappert, who in those days was making Naked Gun], but if you need a job, come on over and I'll put you to named Bill Magazinetti who watches every buck. I mally nood you then he olded, "Brill Magginetts, the production head of the company finished the move and I was belong Harold wrap up all of the parenwork, and he said to me, "Hey, same in the car, take all of these checks over to Lipport's offices and get Bill Mazzineto to

I went over and for the first time went into Lippert's headquarters. and soon I was sitting in Bill Magginetti's office as he was signing the checks. I didn't just keet signing. When he was about halfway through, suddenly he asked. "How long you been working for Harold Knox?" I didn't trouble. He said, "Awww, come on, come on I saw you over these, I know you were doing dida't do!" [Laughs] I told him Naked Gun make 20 pictures a year. I need a first-class



do you want to go to work for me?" I said. "How 'bost, now?" I went to work not knowing what I was going to do exactly. He gave me an office next to his and he showed me how to do the chart of accounts and all the ropes, everything. I'm a fast learner, I will say,

CT: Do you recall being on the sets of movies like Kronos and She Devil and-

don't sound like I'm putting myself on the back, but I'm proud of a did! We had as more as five movies shooting independently at the same time. Those were the onestal Resul Films for 20th Century-

Un in Limpen's office they would always have a reoduction meeting on every movie before it started. There was Lipport, a readaction manager, the director, the producer, Bill Manageretti and myself. I had been in several meetings, maybe a half a dozen, and I never opened my mouth. I'd sit there with paperwork and listen velled at me llaughs |-- | couldn't stand people velling when all they had to do was ask a question.

CT: When did you get your first opportunity to produce?

DEXTER: Well, I almost had an opportunity in 1958 with a picture called I Married a Monster from Outer Space. [Director] Gene Fowler, Jr., and [screenwriter] Lou Vittes did two or three movies. had concocted this I Married a Monster thing-at that point, they

take it to Lippert, and I said sure. But right away I also said. "Gene, with all due respect, [the title] is richculous. This is an AIP-type title. This is not a Lippert title." Gene said. "Well leive at to him," and I said olay. Of

and rotch this thing." I west over with Gene and Lou and I outshed it-I outshed and I got the deal. A week or two later, I went to Bob.



six weeks off." And he said, "No, there's no too much to do. I love you dearly, but forget it, it's not coons harnen." I said. "Fine and I did that. They made the movie, and Gene got 25 percent-I negotiated that. I got, I think, \$500. Now, the only reason I'm telling you this is that I just recently read what Gene said about I Marned a Moaster

operation." He was-he and I were the two most underpaid people. I said, "You got a bookkeeper downstairs making as much money as we do, and we're running the company." Lappert said, "Okay, lad. What's the third condition?" I said, "I want to got it, kid." That was how I started

in the interview you did with him and not only was I not mentioned but, according to him, he did everything. CTi So did Lippert keep his promise never to veil at you?

CT: So what was your first movie as produce? DEXTER: The Little Shepherd of Kingdom Come [1961] It was so on up at Bur Bear. While I was no there. I got a call from my hear friend at that time Harry Smilding, the head of the writing department at Largert Harry said, "Maury, you're in for a shock. Largert is or

fired Management and he wants you to take over the reins of the whole business," I told Harry I wasn't going to do it. Bill was not only my messor, he was a personal, close friend, About a week later, we came in on a Suturday from location to continue shooting at Fox on the following Monday. The next day. Sunday, Lippert called me at home. He said, "First thing in the

morning, I want you in my office " When "Wait a minute. Let's get back to Macranetti " He said. "I'm not como ao business, that's strictly between Bill and I, and I'm sustified in what I did." And I said, "I don't think you are. Bob, because Hosow the story " He said "Listen, Ineed you on the job, there's nobody here who can do this. I don't care what you say, you're gonns take the sob ' I said, 'I'll take it on three conditions." He almost swallowed his cigar. I'm telling you, Pope conditions! He went, "Conditions"

I said. 'I'll take it on three conditions

velled at Magametti, I will walk so fast yell at anybody. I have never been guilty me. There's not enough money in the world." Lipport said a few things under his breath and then he asked, "What else" the most underpaid person in this single person or employee again, as long as I was with him. Well, exception-the same exception1-I never heard the man ever use

CT: How did you get your start directing?

so what I want to do is to see if we can make these metures any cheaper." I said (voice eracking). "That's impossible! How can

you make a movie for half of nothing? Right now we're at the bottom?" He said. "Well, I want to do it. Let's just call it an experiment. See if you can out together Smalding wrote a very simple little

seaction was and I said. "There's only one way to set this thing off the ground: I'll direct it." We made it on budget, on schedule, and it was exactly what it was supposed to be: It was a small meture on a small budget and it didn't insult



House

CT: What memories of petting involved on your first horror movic. House of the Damned? Were you a horror fan? DEXTER: No. But I'm first circumstances. Whether it was a Western or a whodouit whatever, it didn't enter my or something that I hadn't done before. It was a movie



an oerie kind of a thing, I approached at that was CT: One thins Like shout House of the Damned is that, until the very end, you only see the freaks in the dark or

through a screen or in extreme closeup. So even when I'm seeing and you never really could get a erro on, but they was there. Some

CT: What's the story on that his, strange house where you shot? DEXTER: Oh, "the castle"! Back around 1946, I had a sob as a

some. Two costs on on drag off something to friends of mise. How best taking a drive with me? I want to show you something interesting." He draws an Beachwood and all around, and an some long private mad that was maybe three-quarters of a male or a mile long, and figuily milled up in front of this, house, or whatever you

was reddled with bullet holes [laughs1] Riddled! And there were bullet holes all over the stacco around the door. Somebody let us in, there was an elevator in the house, we took it up and I eot to meet these friends of his, a couple who were laving there. Then they told me the very of the house. All during the War. in and taken it over had a hage gambling they wanted to keep out. Including the police. But one day the police decided, "Enough of this," and they went and they stormed it. The door was barncaded, but somehow they managed to get into the

still in the door, so we patched 'em up before we shot! CT: Was there any feeling of awkwardness at all working with

DEXTER: I approach things in such a way that those things don't wonderful, warm neonle!--as actors. That was the way I handled and this is the reason, and this is what I want from you. I've not the

the dealers and other people were sleeping there! The different rooms and tore up

wreck the whole place DEXTER. That's bow I

when Harry Spelding came to

said, "We need a castle," it house. I called Grover, he called his friends who lived

st. We went through and we laid out the whole movie

carriers there, and you come toward the carriers and blab blab blab." CT: Richard Kiel told me, "These people (the freaks) were all excited about becoming movie stars." Do you recall that attitude? DEXTER When I told them what I wanted them to do, they would

go lin an enthusiastic way l. "Oh, yeah, yeah!," so, yes, they did get "Can you do this?" or "Can you do that?." I sust told 'em what I needed. If they could do it, great. Thad a very good rapport with those people. Of course, they only worked black guy (John Gilmore) whose body ended eather above or gost below his navel, I don't know which. I was curious but I never stared. I wouldn't dare do that! I hands like legs and feet as his terso swang cabinet, behind a screen. That was my



CT: Who's just a torso. DEXTER: Right. They were very eager to

DEXTER: Right They were very eager to please and they did exactly as they were asked. I wanted to get their intrest, and they were increased in what they were doing. We had a good rapport. The lintle guy, by the way, wore a little airban on his head. It

the way, were a hitle surban on his head. It made hum look blot he had a square head. CT: That's what he wore in real life, and you had him also wear it in the movie? DEXTER: Oh, youh, because I thought at was great. In althouste, it looked like a box was great. In althouste, it looked like a look

CT: Did they have people there to take

cur of them?

DEXTEM: The teroology had onescore there who would pick her up and cury her and so would pick her up and cury her and so would pick her up and cury her and so would pick her up and cury her and the cury and help hom, us, get un the one or whiteners I belief under one very many the because he could move up and the because he could move do very man high because he could move when you when I called "and a zeroing, hepp. he was posse! I said, "No, no, no, in lowny you had so posse! I said, "No, no, no, in lowny you had so posse! I said, "No, no, no, in lowny you had so you will be and "man", he can be and "man", he can be a said to be a said forth, and tendence won't readily know what they're sexing." I server thought not the man 's "fired,' a understance projet."

were doing a hell of a job for me



before the control of the control of

Cf. But were you happy withthe way the movie ended? The "happy ending" where it turns out that all the "fresh." are nice people? It was so innecess, I was a little disappointed. DEXTER Will, I though that enting had to be, because when you see, let's call "or "mound-booking people," and it is said, said, said on it town. Now, if the move site oracid them heavies or made them even so that the happy and the said that the people will be said to be people will be sa

could "work" in that this freshall had to time out to be quote-onlising people-surgace with regards to what they were doing there. An old man owned that boose and took care of them as leng as he lived because he thought of them as his "challere," and then when he ded urexpectedly, they were frightness of outsit, had, had no place to go, and they had to try to frighten away the resourcers in the boson. It's orbital is the source of the same of

CT: Let me add—I was a little disappointed with the ending, but laure couldn't thinks of any other way it could have ended. DEXTER Me enther. We couldn't make them bed people who were trying to kill the newcomers. We just softened it. Here are some artifully auforetrance people, and that's but enough, Let them have a happy rating

CT: How trany days of shooting on House of the Damned? DEXTER [laughs] Well, if you really have to know, seven days. In fact, they were all seven-day shows.

CT: What kind of hours do you work on a scren-day show? DEXTER Not long Because it doesn't pay to work long bours and have inter-and-a-holf or double-tame. We had a normal day, I

would say eight to ten hours a day.

CT: You must have had a heckura crew.

DEXTER Incredible I had a crow that I used over and over again.

it was the best in the world. I had such rappert with every single menther of the crew. We were family. That's the only way you could get things done. And let me say this again: On all these popurares, I worlden with worderfully professional performers who gave you everything that you waised. Everything they had, they

CT: And the Fat Woman and the Glant, Ayllene Glibbons and Richard Kiel? DEXTER: The Fat Lady was supposed to go up the cellar stairs at

the end, and she took about these steps and alrenst passed out. I mean, not fireally, but he stopped and said she couldn't make the stars. She could, but not on carrieral, it would hake her freever. Disk Kiel, it was one of the first thrujs he ever did. He was a great bug gay who 'i'm sure had been stared at for most of his young life. He was a very nice, very corporative person.

He was a very nice, very cooperative person

CT: Did the owners of the bouse take an interest in what was going on?

DIXTERS (th. yeah—owners is weapy tob) But we dish! thoust all as at the house. The bedoom scenes, for entrance, were all do not a stage, and also the cellar (see as the finale). But the hallways and year has to except the control of the house, of course, and what po thy post. Incustrally, in the covered of course, and what po thy post. Incustrally, in the coverbest and so from has guardenes's sense was Petta Lacher. Our course pay Fronte Rook Dought him in so me, and I found him to be any or pleasure man, and I benefit has look. And the reason. I bring him up to because be told use he was for that? Suffee! I condition of the course of th

CT: Seeing the "torso ludy" for the first time through the screen, and the black gay in silhouette as be creeps into the bedroom—
I thought those scenes were staged and photographed maryelously.

Taylor and my good friend Russ Bender and on and on. We had short little schedules but I did normal coverage, and sometimes even more than normal. And I couldn't have done at if at weren't for these actors. You know the term "has-been"? They used to use it a lot to Hollywood. The so-called "has-beens" that I worked with were some of the most talenged, experienced, mosst people in the

CT: The Day Mars Invaded Earth with Kent Taylor-what prompted Lippert to make that movie? movie, a but bit called The Day the Earth Stood Still (1951). Ger it? The Day the Earth Stood . . The Day Macs Invaded . ? The Day.

CT: So whose idea was it to make a movie with that half-office title? DEXTER: Linnert Lister, he'd come un with all these teles. See. Bob was an oldtime exhibitor, and he know that it duby't matter litle, it would bring people rito the theaters. So he would think up Nurse [1963], about a nurse [Merry Anders] in a police department We shot it. Then we found out there's no such thing as a police Thank God for Harry Spaiding. I still don't know how he did it,

CT: Did you collaborate with Spulding on the screenplays at 1687 DEXTER: He'd come lock things around But I I had such a terrific rapport. Knowing our limitations, when he would start outlining his stories, he'd come to me needed and ask, could we this, is it possible to do that? We would stop everything and we'd go

locations! Harry was a penals, writing scripts around titles, around

CT: You mentioned Kept Taylor earlier, one of the names on your list of actors who "eave it all they had." DEXTER Loyed him. Due of the micest people I've ever known

"Dis Howed at! Thank you grow! Hook forward to being with you used to down int. He didn't come in to say. "Have you got a part for

CT: Harry Spaiding told me that Betty Beall got the part of his teenage daughter because she had a twin sister who could play

DEXTER. Exactly. Also, the happened to be very pretty, and the smart and picked things up very quickly. Kent Taylor's Martian double was Troy Melson, a favorite stumman of mine-I used Troy on almost every movie if I needed a male stant. He was almost Kent's identical size, and he did all the doubling work for Kent.

CT: Again you shot in an actual house-this time a rather DEXTER. We shot that at Greystone, the largest home ever built in built was [Edward] Doheny, the oil billionage, in 1927 or '28. It was huge, huge. Fifty-five rooms! And it had four-inch slate inlaid molding all around the rooms instead of the regular wood bowling alley, it had its own theater, there were maid's quarters

> had a huge swimming pardens. It also had a guest house that sat back that's where we shot the interiors-in the movie. that's the place where

CT: But you also shot inside of Greystone itself, for the scenes where Kent Taylor goes into the main house and meets his "Martian

DEXTER: You'ver I did a movie called Maryagne [1968] a few years later and I also used the



or less written to the identical twin aister was coad

CT: Was anybody living there when you did Day Mars lavaded Earth?

DEXTER. No. By then the Debesty that the broat has been had for [Edword Debesty, I waving, eds.—Healing jith and have for [Edword Debesty, I waving, eds.—Healing jith and have un fact. And [in 1955] has worken willed in to the cryo fileways Hells. And so, now been yellow has been a pack, account it records to be a plan. They do not have a pack as count in the country of the country of the state of the pack and the state of the country of the state of the pack and the p

not a lot. We shot just about the whole movie there By the way, right down the street probably a block and a half from Greystone was the Cord mansion. You're too young to remember the Cord automobile from the 1930s, preredible coupe caes, hand-tooled and very, very expensive. Mr Cord became a multi-millionaire, and leved in the Cord mansion. Around the same time as Day Mirs Invaded Earth, I produced a movie called The Yellow Catary with Pat Boone, and we shot there extensively. laside, in the huge foyer, there was an merodible circular statrense, I think it was three floors instead of two. A sad story: Years earlier, when the Cords' only daughter had her coming-out party, her debut, all of her college friends and lots of other people were in the fower The daughter appeared at the head of the stairs and she made some kittd of a gesture like "Here I am" and they all turned around... and way down, thus poor girl slapped and fell and her head went right to house shortly after that and moved to Palm Springs, and the story I not is that they never returned. Then were later we were lacky enough to get in these to shoot Yellow Canary.

CT: I first saw Day Mars Invaded Earth a a kid, and the ending where you see the ashes of the bodies of all the film's characters in the empty swimming pool betw me away. I remember sitting there a long time after THE END came up, a 12-year-

DIXTRE. Here years up with the That, to me, was the less than planted features in the soft of the alse as the energy pool that long botto differences in the soft of the alse as the energy pool that in les a son-tike thing. Were hashed hens in that up onli for clear that the contract of the contract of

CT. Were you satisfied with the way Day Mans humdo salf. DEXTER. I have happy with —in fact, I like of the more way much when we were shorting in By tarpoint had deceed several moves, and on those level was level you work of wanting to my to get, as used "feel," if that's the right word. Something a larke bit oldermen, a limit erent. I mode to short but high they say I fame the cannot be a large to the sale of the source of the sale of the large and Bill Mans with though the fresh galactic, does not have been also also also the large sales of the feel, and bill show the liquid source parties of the real, and believe the sales of the proceeding allow events that wheth proceeding all movements above event that wheth proceeding all movements above event that wheth proceeding all movements above event that wheth proceeding all the proceeding allows the sales for the movements above event that wheth proceeding all the proceeding allows the sales of the proceeding allows the sales of the proceeding allows the movements above event that wheth proceeding allows the movements above event that wheth proceeding and the movement above event that wheth proceeding and the proc

CT: While you were a producer-director at Lippert's company, be made a couple "cenre pictures" which you did not produce

ne finade a coupier grower purities" winten you on an one prostate or offerent. Based of Domb and The Chates of Catigners.

DEXTOR. Hand of Domb as a menegating story; he [94] I do a proposate called the Purple Hills, a very sought into the Western with Come Wilson, who a few years entire had been a song and—will Come Wilson. Who a few years entire had been a song and—man of the company of the

TO THE UNSHOOK ABLES

Then out of the blue, a guy named Eurene Lang earne out of New York with this [Hand of Death] script he'd written. He wanted to be a Hollywood producer. For some reason, Bob owed this guy a it. Well, it was a god-awful script, I didn't want to touch it [direct it] What happened next was very much like that other situation, High Powered Rifle I sent the script out to a couple of directors' agents and they sent it back saying, "Seven days Jof shooting | and this script? No." And these were directors who were doing small pictures! So I got you." We sat down and I said, "I'm not going to give you a commitment, but I'm giving you a script It needs a lot of work. If you can come up with chance of me getting you to direct." Well, he was elated. In fact, he couldn't believe it-and I don't blame him! I mean [laughs], he'd been to me only

a week or ten days before, almost pleading to get a

job, and I told him at would be impossible. Well, the next froming, he was three before I go, in waring for me! He had all these Nitisky Mosses ideas (of how to fix the script)—but the proxit with at he had wricke in two troil all in judge to try to make it bester. And he'd improved it a faith left—more had have the Bob Lepper hemmed and haved with real told him. I wanted to have Nelson, but finally he said, "Okay, do, it sail." So that's how Gene go to the job.

CT: And did you help him out?

is how holder comprehens and thou and her And I sale. "It was seen a spirit of the time of the contract of the

CT: And Cabinet of Caligari-what do you recall about that? DEXTER: Nothing but hornfic memones! Bob, as I told you. loved to do remakes, and he loved classics. I assume you've seen 'That was an Impressionistic picture. Bob, it had its own style. undeterred and he sent word out to the various agents around town one day Bob asked me, "You know a guy by the name of Roger Kay?" I badn't, "Well, he's from Europe, and he's not great ideas for Calizars..." To make a long story short. Bob hired this pay Kay anamet my washes and against Harry's wishes. Bob beought him I would go down to his office and I would ask him certain things a "yesh" or a "no." Finally he fireshed the screenplay, and Lappert had a few copies made and sent one to me. After I read it, Bob asked me what I thought, and I said. "I don't know what to think. I don't understand it. This has nothing to do with Dr. Caligari, this has nothing to do with a cobinet [laughs], it has nothing to do with the ongstal." Bob said. "No, it's a new concept, a whole new psychological approach," I said, "Bob, it is so psychological, I don't understand about at. And I'm not stuned." Harry tried to talk him out of it too, he told Bob it was ridiculous. But again Bob said Glyns Johns who Ed always loved because Ed seen her in all those British movies that she made



CT: Did you have only confidence that Roger Kay would be as officient as a Lippert director needed to be?

DEXTER Well, I put one of the top production guys on Californ. production manager-assistant director. Lee Lukather, knowing be'd use profamity. The very first day Californ was shooting. I was on were all standing around. Rozer Kay the self-proclaimed genuin was sitting in his chair, and nothing was happening. I walked up to Kay and I said, "What's goin' on?" He said, "Well-we're having a little problem." I went to Lukather and Luked, except, what the problem was, and he said, 'Jaminy Christmas, Kay and Glyns Johns had some kind of a disagreement this morning. She rushed into her I said, "Oh, really?" Well, I walked back to Kay and I said, "Okay, blah blah, and she said blah blah blah, and so I said..." I told him. door. You get her on this set, or you're in a lot of trouble." And he said to me, "You can't tell me what to do" I said [calmly], "No I can't. But I know who can. I'll be nobt back!" (Lapaks) I went to the phone and I called Rob Limeer, he Eved only about a few minutes from there, up in the Hills. Anyway, about 15 minutes later the door opened and in came Bob with his cigar. I explained to him what hampened, and I said. "I sold him to get her on the set, but I have no authority bere because as you know I'm not on this particular project," He said, "Okay, thank you," and he walked right over to Roger Kay and he said, "Lasten, you son of a batch, lif you don't get off of your fat ass and get over there and-" Bob chewed him up and down! So ferofanity-wisel the worst thine I think I ever heard him say was "son of a bitch" and "fat ass," And

that was under extreme conditions, to say the locust. When Chinet of Call gan carre out, nebody understood it. The reviews were god-awful and Bob was so upon with this gay Kay, he coulds killed him [laughs]! I sade, "Don't All him, Bob, kall yourself. You't e the gay who put all this together?" It was 't avery

CT: Why did you leave Lippert? Or did he step making movies? DEXTER: We did so many movies—I think I made about 17 or 18 there myself—that Fox finally said, "We can't take any more!" Bob called me and said, "We have to close down," and I said, "Okay. I need a rest anyway!" This was early '65. I did a carly 1967, a fraced of more who was head of production for AIP, Burt Topper, surge shows there. Jun Nacholson and worked out a three- or four-picture deal I was to have total autonomy, the only thing they had was final script and firel cast approval. And they came up with which was obviously a picture about manituma and so on. I did four movies for them [Marviane, The Mini-Skirt] Mob. The Young Animals and Hell's Bellesl, and I brought every one of them



from this guy again. Well, they shot the pilot in January-February and in the first part of March, I got the word that Mike wanted me to come over right enough to work on the very first episode worked on the last. And I worked on

you to be with me." He said it was a

Prairie I thought to myself, "You've

CT: And you also directed a bunch

DEXTER: About halfway through the out. Mike kept wasting me to direct and I didn't want to direct, to directors because they [the stars] had all the power. But Mike insisted and I started directing, and I directed a slew of those. Then he went to a series called Highway to Heaven and I was on that with him for five years. Then in 1991, we did a pilot called Us. CBS loved it and said. "Go to series night away," and Mike said. "Maury, put the crew back together?" But soon after that, Mike found out that he had cancer of the colon and it was spreading into the liver, etc., etc. After that, everybody knows what happened When Mike died, I retired. I said, "I'll never work again," and I

CT: In summation, what do you want to say about the career you've had and the work you've done?

DEXTER: I think I'm probably one of the luckest purs in the world. A little talent, hopefully! and lots and lots of help from The Mon Unitary. Thave never been afraid to tackle savilum that's to do, like certire my proporties off the ground after leaving AIP. I professionally has come out of the blue. Whatever it was, I had nothing to do with permetter it?

abvoicably and mentally. I power would writle for second-best, nor

business is that I would never ever lower myself, in my estimation. I wouldn't play "the Hollywood game." I had the opportunities-which I won't go ahead and do what I'm dong. As long as I can make a living. I'm happy " And I was

CT: Have you got any AIP "war stories"?

DEXTER I really had no problem, other than on what I was shooting Hell's Belles, which was a "Western on motorcycles" shot out in the middle of nowhere, in the desert out of Tucson. In early morning of the third or fourth day. I was to shoot a love scene Near a campfire. Jeremy Slate was to crawl over to Jackie Lane and start to snussile up and make love to her. Early that morning, when we had just arrived on the location. I looked up and I saw the production supervisor for AIP. Norman Herman, commo over to me. He said. 'T we got a message for you from Sam," and he handed me a muce of naper, and it was words to the effect. "When you shoot the love scene. I want ses in a. I want to see a lot of sex." This was the late '60s and there were now Isex scenes in some movies), but not in name-I wasn't about to set into it. The note insulted my intelligence, so I tore it up and threw it in Norman's face and told him that the next plane was leaving at \$105 and to be on it. And of course I shot the scene the way I had intended to shoot st. a race, warm, sexy but certainly not overslone sex scene

said-which was fine. We finished the movie weeks later, and some in the book of the little room and I was in the front. The much out sex?" Well, you can't print what I said. But it referred to his birth And I walked out. That was the last time that Mr. Arkoff and Lever

CT: You didn't do much direction after that

etc I that I wanted to do, and I got myself so heavily off the ground, I just quis! The next time I went on a a mode-for-TV movie that Mike was directing and we fireshed it, fortunately, on budget and on schedule Mike was so impressed that he said. "I'm doing a pilot for a new series for NBC, and if it sells, I want







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zeroe, I have very high hopes for this









Tom Cruise plays Ray, a dockworker instead of a screenst or

other version of War of the Worlds will be totally different from Hollywood's, in that it's a period piece. is small by Spielberg standards, but this is a point-bi-ment recreation of the book. I, for one, will see both and I'm sure every fun of War of the Worlds will do the same.



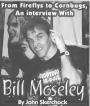
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Bill Meserley has made a career out of playing psychos and crazies Although he got started acting later in life than most, Bill has made

Combugs, and the latest musterpiece from Rob Zombie. The Devil's

BM: Letter up outside of Chy ago up a little town called Barmegton. CT: You mentioned once that after college you had a variety of jobs including one editing a magazine about CB radio. New York City after college in 1978. I was installed as editor-inchief of CB BIBLE dedicated to the wend wide world of citizen's

CT: How much CB experience had you had up to that point?

CT: Where did you go to college? CT: You got involved in acting a bit late in life. It wasn't a lifelong passion for you? BM: I did some arroteur theater for a while, Professionally, I got started when I was living in eighnes. The first movie I did was Endangered Species. That was where I got my SAG card campaigns was about the mysterious cattle mutilations that were plagrang the United States in the late seventies. I was fascinated by these who would cut these newspaper articles from local papers in called Cows) I contacted the production company and said I know give me a sole maybe we could call it even? They gave me the role that they dubbed my lines. They gave me a Brooklyn accent. It CT: Did you then go and take acting classes?

BM No After Endangered Species I was drafted for a movie called Osa, a female road warnor movie shot in Mexico by a couple and some kind of deal with Club Med so we stayed at Club Med for called Quilt Face. I was one of the bad guys. Kelly Lynch, her film

CT: You followed that with Texas Chainsaw Massacre II?

CT: Is that how you hooked up with Tom to do his version of BM: Yeah Tom and I got along famously. It was a lot of fun in

just make sure at's Johnny. I did an audition, and Tom chose me as CT: Let's cut back to The Blob for a minute. You did that after

Chainsaw. You're almost unrecognizable because of that mask. How did you like working in that thing under all those lights? York. On the basis of that people told me I should move to Hollywood and try my hand at an acting carper. I took them up on

> role I played had showed up on the set with a where they were shooting it. I wove my sudition. Russell was directing The Blob. He took a break really into it with the screaming and the whitting. tomorrow and do the job. I was sturned. I'd





work from Strawner's miretenese 1 ween to a
screening of the move in Westwood When
Shawnee Smith's name showed up on the screen I stood up and
cherred
CT. You alward a finderal marginal in Honey I Blew I in the Kid.

CT: You played a federal marshal in Honey, I Blew Up the Kid. Then you were the Deadite Captain in Army of Darkness. You went from yourself to a guy wearing a ton of makeup. I bet that felt odd?

BM. It was a lot of fur. The makeup took just as long and was just, as complicated as Chainston. It was done by KNB, a great bunch of any complication of the complex of th

ever comes to pass. The producer is a guy named loe Majoritic, and I am one of the leads in it. I think right now they are wandering through the woods looking for the financing

CT; Where is it to be shot?

BM: I guess it depends on whatever the best place is that Joe can make a deal with. I think he was talking about the stage of West

Vigitia.

CT: How was it working on Carnivale?

BM-1 was glad to be on Carnivale 1 was Possum the cook. I had seven episodes in the first season, but I only get one episode this season, as I guest they are done with my character. That's too but, I erigored working with a lot of great people there.

CT: You have another possion besides acting, and it has

munificated listelf times nock proup called The Cerebroug. What are they all about?

BM A long mass ago I was an a play called Timousy not Claudie.

BM A long mass ago I was an a play called Timousy not Claudie.

BM A long mass ago I was an a play called the control of the co

Copy lips on his alterial regionally for Sorty, called Case and a seage called Capons Ultrachead for his normal rule to be Chap Tips best an extractionated lawyer told copyright participants. The copyright participants of his copyright participants of his copyright participants of harder to all chap the copyright participants of his copyright participants of his copyright participants. The copyright participants of his cop

album didn't go anywhere because of some problems with Sony. It took six or seven years for the record to finally come out CT: So no one even knew you did these recordings?

recordings?

BM No in the meantime I started going to homor convertions. I'd never been to any, and I didn't know much about them. I started to go and saw that the other actors had pictures to sell. I thought it was more to have pictures.

DATA ALY
DATA CONTROLLED TO THE ACT OF THE A

and How Now Brown Cow. We then came back and Buckershand brought a thummer friend. We had several sevelors and record forey sorges. Combings never rehears. We just do n ence and go fee a. CT. Would you describe the music as Rock, country, or something else.

And we either use an electric dram machine or his drummer Pinch Face. Buckethead didn't seem to be interested in doing anything with the songs, so I took them to a friend of mine who knew music editing. We did Spot the Poycho. A friend of Buckethead's, Bryan Theiss aka Frankenseuss, did the artwork for the CD cover. The fans seemed to like it. So we did How Now Brown Cow using up then working with Guns N Roses I was bugging him to do another CD One day he was sack and took a day off from the band. He written New I don't know if Buckethead eats. I know he doesn't use his kitchen for preparing food because his kitchen was filled his kitchen. It was a Halloween tribute. They were never mastered I would get a company to burn a hundred at a time and sell them on mode and had organial act on it as I would draw little faces on the CDs with magic markers. I'd cut out all the graphics and slide them into the jewel cases. I got fixed of doing it so technically they are all our of ones. Buckethead records at a place called TDRS Music (Travis Dickerson Recording Studio). I was bugging him Those are the CDs I sell at my table, I am not sure what the future

Rest Home For Robots will be a syntaest hits CD, and if we generate

any cash from that, I'll go back and reissue the first three CDs. Beyond that I don't know what's happening with Combugs. I might not see Buckethead for months at a time.

CT: So Corribuge sen' motivated by prefit?

BM: It's a later of low, I low working with
Buskichead IR-'s the greatest gustup player around.

It's a great collaborater It's one of those deals
where in all artists. Tobe Hooper, Rob Zombre,
Buskichead—you speak the same strike language
You get drove nopether and at takes you where it
takes you, whenever 'il' magbe, and I feel the
same about all those guys. Tobe, Rob, and
Buskichead, I'm's also a drawbatic hecease you

aren't always on the same clock



Combines to FireDies and your character Otis Firefly, Here is a promo Haig, and Rob's wife. What's going on here?

mask as her husband's face. That ought to give you an idea of what CT: So Devit's Rejects is quite different from House of 1000 Corpses?

BM. Yes. It's an entirely different movie. Sad is only dressed as

CT: How did you meet Rob? BM. I was invited to Universal Horror Nights to present awards. Universal in Calafornia had this Halloween thing on workends in

a maze for them and had released a successful CD. On ovening night they have an awards ceremony and Rob was scheduled to get an award. They were shaped like gargoyles I presented him with doing the character then he did a double take and realized he was call from my agent who said that Rob had a part for me in his movie

CT: How much help did Rob provide in developing your character? BM. He helped me a lot because at first I was sort of clingup; to

Chop Top. I thought what Rob wanted was a Chop Top with long CT: How was working for Rob Zombie different than working

for Tom Savini?

CT: How was working on House? BM: It was event. We were howeve a lot of firm. It was shot on the once in a while and wave at the tourists as

CT: One of the most intriguing scenes In House was the execution of the police.

officer by Otis. BM Yeals, that was a controversal scene

CT: How much of that was you and how much of it was Rob? BM. That was one hundred percent Rob that Ous scratch his belly. We shot the

CT: The House DVD was loaded with extras. That's something Rob is famous for always giving us a little more than

CT: So now we go from we expect. Are there any plans to do the same with the Devil's

> BM. With House Rob brought us all back to shoot extra stuff. We Devil's Rejects, but I know he's not out of the movie will be enough? CT. You seem excited when you talk about Devil's Rejects.

CT: How was Leslie Easterbrook to work with as opposed to

Karrn Black? BM: We missed Karen. She brought a lot to her character. She

to the character while still staving true to Rob's vision of her CT: How was the production on Devil's Rejects? BM: The production for Devil's was tough. We were down for it. We did it. There were a couple of scenes that were gut wrenching

of the trouble with the MPAA. We gest went for it. There was no sense on the set or a command to not! back and wait a moute Well, except one time. At one point Ous was petting out of bed and there was some question as to whether he would have clothes on or to the conclusion that that would be natural. The day when we came to shoot that scene I was ready to just drop it and go for it. I asked Rob. "Am I naked in this scene?" He said. "Ob. no. you're wearing tidy whites," I said, "Really?" He said, "Yeah- R's not

CT: Is Rob working on the soundtrack vet? BM. Rob san't doing the soundtrack. Tyler Bates who did the CT: You said that you can't tell us too much about the plot of the new movie since this interview will be published in April and the movie won't be out until August. Is there anything you BM: Yeah. It's not what you will expect. It's not a sequel that

CT: When you are not doing all the

your time? BM. I have two daughters, a six year old are full. We have a couple of cats, and a

CT: You have played a variety of characters in your career from crazies to federal marshals. Is there one character you'd like to play but haven't had the opportunity?

CT: Okay, thank you for the interview.





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BOOK REVIEW

Richard Matheson's Kolchak Scripts

Edited by Mark Dawidziak (Gauntlet H/C signed/numbered \$150)

For those of you who appreciate all things Kolaha. His the book for you for the property of the property of the form for the property of the form of the form for the form of the form of the form of the form high Stangler, and The Night Killers. Kolaha devices will possible the first the first and FOY Moores of the Most sarring During McGavin - released, respectively. In 1972 and 1973. These forms became the bases of the Kolahab TV series without audit for first became the bases of the Kolahab TV series without audit for the first property of the first property.

episcoles from 1974 to 1975. REAL Kolchok devotees will recognize the third as an unproduced sempt, the rights of which see still owned by semes producer Dan Carms. Edition Mark Dawsdriak wrote the acclaimed The Night Stalker Companion. He is the perfect choice to compile this fine, table-

sized volume which nel hides interviews with Matheson, William F.
Nolius (co-water of The Night Killers), producer Dan Civellin, and
Jeff Rice (sather of the book The Kolchak Papers upon which the
character was based).

In addition to preserring the three scripts, in their original
format, Dawsdrawk provides, interesting background information.

worked for the Las Vigas Sun newspaper as copy-boy reporting temperamental edusir Vince Anselmo, the basis of the Vinconcharacter, played by Simon Oukkland. Illustrating the book are new photon and attwork from The Nig Stalker and The Night Stranglee Interesting profugation and public stills include a great shot of Kokhals standing next to the body are old tarring (played by Genaglay Mussaer Allacows). News belts are did tarring (played by Genaglay Mussaer Allacows). News belts

draw for the two films) enhances the readers view of the films.

Available in a spiezed limited edition, this book is a pricy, but
worthwhile addition to your Kolchik radios Mathesian collection!

As Timeless As Infinity: The Complete Twilight Zone Scripts

As Timeless As Infinity: The Complete Twilight Zone Scripts of Rod Scriing Vol One • Edited by Tony Albert Ita (Gauntlet II/C Signed/Numbered \$46.09)

The Twilight Zone Scripts of Charles Beaumont Volume One Edited by Rugge Anker

Edited by Roger Anker (Geuntlet H/C Signed/Numbered \$66.00) Bold, innovative, and danna, Barry Hoffman of

Gountles Press, has carned a reputation as a Gladution in the specialty publishing areas. As both an author and publishes the community to produce signed limited edition books that offer much more than the standard market fas-New this year from Gaustlet are two massive vodumes of

 within these pages such narries as plot revisions and earlier script death which, in some cases differ from the final shooting scripts. Within One of this set includes an introduction by Carol Serling and an "appreciation" by frequent TZ scripter and gente soon Richard Madrickson. Nine sergits are presented: "The Time Element" - an hour long show about time travel, although not an official TZ enrode. First audit in 1985 as a postin Purchase.

production and widely accepted in the sense unofficial pilot of "Where is Everyhody" (the TZ "offician" pilot). "Eye the Behelder," "That'l Breen the San" - based upon a Richard Mathesia story - "The Purple Texturener, "The Big Tall Wish," "A Most Usioual Camera" - two versions included the final shooting death and a treatment with an affemative ending. "The Mind and the

Manner, and "The Dieming,"
Each script is accompanied by such info as audion, manuscript
date, apinode samber, and walterd commerciary by either Toroy
date, apinode samber, and walterd commerciary by either Toroy
active and the state of the state of the same and the same active
date, and once Ha meladica concentrations with a side range
of those involved with the show. "Iron or writer Richard
Martineon 30 safet First Worver 30 safetime Monta Stavend's who
played the bentaged pattern in "Eye of the Beholder" and was
regimented by Deman boughts who were no "Came" in The Bevery
regiment by Deman to "Came" in The Bevery
regiment by Deman to "Came" in The Bevery

production prioris and, and reviews — the was a malure! I want to the complex of the complex of

You may not be as Immittee with Charles Beaument as you may be with filed Selfinity—or Richard Matthews, Beaument, who used as the imageality young age of 59 (from Addresser's Disease) is certified with writing Zerpandes of the TX-TX-mins. In filial rel credits, and the control of the Charles Zerpandes of the Charles Zerpandes of the Charles Zerpandes (Salazer (who actually ACTS) in this film's) as a resent KK-Usya consignt readout in the 19'0'S scale that also over the screenfully for Roya Certain's adaptation of Edges Alain Pee's The Permanent Debut and TD- Selfinior of the Selfinia and Charles Ch

While Serling's serges explored the lumin condition, Braumor's had a taker one. He worse of seconphle nightmore, encounters with Salan, and woodoo curse. Nite serges are uchaded, "Perchance To Dreims." 'A Nice Place To Violi, "The Howling Man, "The Plans Mover," "The Jungle," "Person Or Persons Unknown," "In his famge," and "Passage On The Lady Artor "Alon metaded in an unrevolved whether? "Gentleme, Be Souch."

Editor Roger Anker provides contenenary on each epoude. Richard Mathews, once again, combitates the Forevoid. Unlike the Serlag compilation there are no handwritten notes or changes included in this volume. I would like to have seen more utilit in this book only a few one included. Anker provides good background informations without proping sentimental housings to Bearmont. He is entitled where he needs to be, so in his analysis of "A Nice Place." Or Visit" where the describes the oxygina as "this and delivers an

The cover cit, as in the Setting volume, is striking. Kudos to Gauerlet for compiling the scripts in these two books and presenting them in volumes which atty bookspirile would be proud to own. It is a contract the contract of the contrac

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ccentice entireed effects BRAD DOURIE

Brad Douril was bone Bradford Claude Douril on March 18. 1950 in Hustington, West Virginia, He attended the Aiken Preparatory School in Aften, South Carolina in the early station York where he worked with the esteemed theatened Circle Repertory

Dourst from a number of roles, including his film debut on 1975;

often found himself really going to the edge (and in some cases, (in the role of Hazel Moones, a religious realor). Forman again in Ruettine (1981), David Lynch in Dune (1984) (and Blue Velvet (1986), Alan Purker then as Ray's remearated form. Chucky, the killer dell featuring Dourif's distinctive voice only) in Child's Play 2 (1990). Child's Play 3 (1991). The

Argento's Trauma (1992) (as Dr. Lloyd), The David Lynch-produced

Files episode "Beyond the Sea" (1995), and recurring roles on role of Grims Wormtongue. Brid Dourif can also be seen in The Eves of Laura Mars (1978), Fatal Beauty (987), the busarre Senny Box (1988). The Color of Nosbr (1994). Nobrasash (1998), and

Chiller: You are mainly thought of as an intense character actor. Which do you enjoy most, character actor parts, or leading roles and for what resson?

and other actors who could do a variety of things, people who weren't considered leading actors. There are certain actors who have an Chiller: How do you feel about being considered a ornré film speciation? Dourif: Well, actually it is size to be remembered for your work,

on the approach to the character in the script, by the writer, director, Chiller: Do you find it taxing to portray characters that could

Dounf. It can be more taxing to play somebody who's really off or Chiller: Do you have a favorite director that you have worked with?

Dourif Hove David Lyach. He's one of the most one mal desertors Chiller: What about working with John Huston on Wise Blood?

I had doubts about my obtlities as an actor at a leading role Chiller: What can you tell me about Mitos Forman and your cinematic debut in Curkoo's Nest in 1975?

> person. When you appear, act, in a film for Milos Forman you know you are going to be doing the best that you can. A lot of neonle have said that the role of 'The German Killer' in Express III was the best thing that I have ever done. I personally don't agree. I think my role and performance, as 'Billy Bibbst' from One Flew over the Cuckeo's Nest was better Arong with George C. Scott in Expressi III was an intense

expenence, to question about that either Chiller: Since you were involved in the threatre so much, and even temphs acting to wendering how you approach other fellow actors in their roles?

things. What they do that makes them good. You learn more about Chiller: What do you think when people recall your work nowadays primarily for the genré film work that you have done?



NIERVIEWS By Louis Parl Dount, 1 of

Dount, I do a tot of horror fillus now because that is what the people are washing, but I'd like to broaden they horrors. I'll continue to keep teying to do pairs that on normal people, who are mixed and have a seeme of human I support, have certain intensity, the horror and or normal post of his document to the people who are the seement of human I support, have certain intensity.

continue to long trying to do pairs that are normal pools, who are not made and have a steme of Austra's I rayself, have certain intensity, both aeronal and minural Do I shapk that I have become typeases? Abvolutely, That's exactly what happened from the list I shak one of the most impressive through I've done or nevery species as film called Chain Dance (1590), where I played in man with Cerebral Palsy Chiller: What about the Child's Play series.

Chiller: What about the Child's Play serio Dozrif What land of preparations can I d Chacky? However was a



init's lot of preparation one can do for a role like Checky. Bit, I think one can have one whopping good time. It should be like primal scream therapy. You put yourself on three I mass say, though I can the judge Checky. I go used do all my youcal work and then they may be the paper's lip moments to the dislategue! I recorded, Sometime, they have to keep re-econding the dislategue! I recorded, Sometime, they have to keep re-econding the dislategue! I recorded, Sometime,

dislogue) simil at maches my voice and what I'm saying Chiller: You have appeared in many television programs like Star Trek; Voyager, The X-Files, and Babylon 5 to rause but three, are there any personal favorier reles that you have done, or programs that you have appeared.

in?

Dount! The one I'm currently a regular in right now, Deadwood, where I play a doctor who is also into screece, for shead of his time. We will be starting our fourth season shortly. Let use say that I was a finite relaxating at first to uppear in oppositio relevasion, but my

a little relaxant at first to appear in apsorder relevance, but my applied encouraged me and Fin flat 69 et did be enaise Deadwood as one of the best thirties. I have ever appeared m and I believe, one of the best intervience programs courredly.

Childref Over the years you have certainty played more than a fifter share of villations, can you tell me arrivillate about how you

fair where of villains, can you tell me anything about how you approached your role in the two Lond of the Rings films (The Two Towers and The Return of the King) in which you appeared? Dound! There was a period where I was playing killers and codfulliquitt frequently and it was too most. Playing Genai Wornsteepise out the Level of the Rings films was different. His character is not a killer raily. Level, just a coweally villain. There should be more

in the Loca or the longs unms was universet. In the chanceles to took a (killer reity). It is you had owned by villam. There should be more footage of that character to the extraded version of the filts that (for directory length or the chance) and the character of the DVD pelaser Chiller. Jungiling respectable bigh-profile work like Deadwood with smaller fillings, would you still poerray the voice of Chucky become a hit?

Dourif: It's goo acek, and I get past Frankly, as long a hey keep makin money, they'll kee making them





Welliam Window as been as September 20th, 1921 in Nive Minn Window as been as September 20th, 1921 in Nive Minn Window as the effect on the concentration of the control of

AM WIN

Cellege and University circuit in the 1970b)
Gener film fass Soully recell him as he played the role of Commander Decker' in the last season (1968) chasse Star Tield episode The Doomsday Machine. He also staired in an actioned, cere episode of The Twilight Zone traded hive

Classe film viewers will recognize this as having been the prosecuting attorney in the mover. To Kill a discharge the control of the control

drama, My World and Welcome To It! (1969), where he played a fictionalized version of the famous New Yorker magazine writer, editors, and carteouries (named John Monroe on the show), so a modific-aged father and hisbland at odds with the consonie sex. On change things around due to a series of clever animated interludes, that saw him



Nowadays, Mr Windom mainly concentrates on the occasional television (chiefly votce work in naturated programs), or film appearance, and conveniences. He even tried to teach me the con-

Chiller: Your first-ever feature film appearance was in To Kill a Meckinchird. what can you recall of that film? William Windom: I recall that there was one day supposed to leave him alone because he wasn't

like be's saving a prover, looking really glum. And, I'm sitting opposite him, with one leg draped over a chair, with a pencil in my mouth, trying to loosen my tie, doing anything I can to kill the boredom, and so one day. Peck say's 'Bill, do you think this would asteen. It was very family, but I also think it was his way of saying

which was my first film you know, I was appearing in a play during the evenines. we did Moclomburd, she and I appeared in the same play during the mights, and in the same movie during the days. The play called for her to become an elegant socialite, a dame of society. to me to be a real redneck land of guy for real.

Chiller: What can you recall about that now infamous episode of Star Trek, The Doomsday Machine? Windom: Well, before that time, Bill Shatner and I were on thought that ensode was a nece of crap, really. For what it was, I guess it wasn't bad, and I did like the director on that, a fellow

a number of now highly-regarded film directors... For example, you worked with John Frankenbeimer on The Gypsy Moths and with John Sturges in the western, The Hour of the Gun...what can you recall Windom Both of those men, I recall, liked to really crack the whip

I had more fun on other Chiller: You also worked

film, True Crime. something; he's absolutely nothing like the way he comes across on-screen. terms together many times. player, so I like to play against him. Being an actor

work for. I had a small part. I tunk it was as a hartender in True Chiller: You have been acting for many years, as a professional,

you think? Anyway, try this out how about if 90 percent of white you do in this world, whether it's eating, wearing clothes, meeting people when you are a child, an adult, plays you go to, are in, same for movies, television . 90 percent is critic.

> because that five percent may ust be worth everything. At this point in the interview, Mr. Windom bands me his resume, pointing out his various achievements like his surling trophies, chess tournament accomplishments, and as an enemeine and warm individual, a delightful recomput, and I wish I could remember how to win at 3-card Monte.



Partial William Windom filmography: For Long of Moory (A.k.) Three on a March (1963)



orban action (title here. He has his over personal moral code, and is or nous to prison for an unspecified series of cremes, bet an for an unspecified series of cremes, bet an included of the control of the control series of the control of the control series of the control of the control series of the control of the control (not unlike a western) and a seemingly control of the severation for control of the control of the severation of the control of the control of the severation of the control of the control of the severation of the control of the control of the severation of the control of the control of the severation of the control of the control of the severation of the control of the control of the severation of the control of the control of the control of the severation of the control of the control of the control of the severation of the control of the control of the control of the severation of the control of the control of the control of the severation of the control of the control of the control of the severation of the control of the control of the control of the severation of the control of the control of the control of the severation of the control of the control of the control of the severation of the control of the control of the control of the control of the severation of the control of th

A usin Stoker was note October The, 1948 in Italiada, Week Shaber, Schown as a further supporting and keding state of films of the 1970s, the African American performer is a very recognitable from the one films of those of the supervise black from the cea. Long before the current or of the supervise black from the attenbefore there was the watersching Will Stritt and his dis, connections who trends there way through action movies, there were the real mean. Black action beaus in the Williamson, Woody Stroods.

men. Back actual benes ihr Tele Williamsen, Woody Stendor, and Grand Stendorff, and Grand Ste

softension programs in supporting roles, his love for performing on the line single keeps harm-relved on line the better permissibly. Nowadays, Austin Sickler is best remarked of the list hading role as Li Elden Biskop as Rohn Lepomer's semma daceboe-herer film, Assaukt on Pieccaet: 13 (1976), where with the assistance of a few felors on their way to given. In his no local or agring group of people against a brede of securingly heartereds of youth going needs on when they may stope to a query observable of the sections on its line that agift

was not to diffe to the values of the No. Although m a mine majorday way for manages to make the fills. Carponer's society at one of homele majorday. A support of the support of the fills. Carponer's society at one of homele majorday. A support of the support of the variety course a gain. The fields have been different to extension, and fifter may even be a large of the support Chiller Theatre: Can you tell me about your earliest acting history? Austra Stoker: Lesterni the College of Our Lady of Forma at fifteen

Holder, who not only achieved here fines as an interpret of Westlocked nicro and more, purposaring in officials in Sin Bana, and locked nicro and more, purposaring in officials in Sin Bana, and thereographer as well as an actur (in its mornership as one of the man hereiterness have been as the second of the single group of this Love and Leit Deet (1973). I was bet one of a smaller group of this Love and Leit Deet (1973). I was bet one of a smaller group first Love and Leit Deet (1973). I was bet one of a smaller group first Love and Leit Deet (1974). I was bet one of a smaller group first Love and Leit Deet (1974). I was better the control of Carther Histoniches Assa. Native given a move first size clinically containing reported as some service of a Biograte of Oliver, I filming by optomer when a querquest on a moveleppe produced by Sol 1984.

lasted for six months Chiller: And, you stayed in the states?

soft continued with study in these twen touton in a storage soft continued with study in the study of the study of the demonstrated with the study in the study of the two years heer; we resused our set, and then memed his same year. We continued his way, as a class stee for lowering they are, and as the study of the study of the study of the study of the acting career. I concerned on crans, while Vivan concerned on consoly. Before whe first for Chifferin though I studied with Before Brignied!, and know with Paul Mann, two, as the time, well before Brignied! and know with Paul Mann, two, as the time, well Chiffer. Who year garried in the Work Coase was it food filled.

finding work as an actor?

Soker, Things were slow at first 1 worked at vancus jobs to support say family, including a sont with a telephone company. But 1 commend to study acting at the Theatre East Workshep, and then



same around for me. Degnat to get pasts in a variety of television shows like Mod Squad, had small, only roles in notion pectures like The Aquantists, and did a flow Moros of the Week Aquantists, and did a flow Moros of the Week as a fort in commercials to supplement my account When the road company of the play. The Boys in the Band came to Lox Applent, a was first supple of an autocomously and then as a principal player in the cast We toward and a principal player in the cast We toward Collider; Was the road of Childer Was the road of Week-Dosald in the

Childer: Was the rote of "MacDonald" in the movie Battle for the Planet of the Apes your first leading role in a major motion picture. American human who is sympathetic to the plight of the ages in some prior commitment, so my arent sent me over to 20th Century-Fox and I met with the producer Arthur P Jacobs and the director J. Lee Thomeson, within days, I was working on the set of Battle for

Chiller: What was it like working on that production?

worked hard, and I knew I was as well propared as I'd ever be. the action stuff, and got into the dramatic material some time later. Chiller: How did you get the role of Lt. Bishop in Assault on

Stoker: A mutual friend introduced me to John Carpenter, and he friend of mine, we had even studied

dear, good friend of mine (Joston who also appeared in Carpenter's The Fog.

Chiller: Has the notoriety of appearing in Assault on Precinct 13 affected your life, it being considered a cult classic?

augrediately started to hum Carpenter's sagnoture theme music from

Chiller: You also worked three times with revered explaination filmmaker William Girdler, what can you recall about the man who directed you in Abby, Sheba, Baby, and The

Zebra Killer? Stoker. Well, we list it off immediately, those so-called blaxelostation films. because I felt that that the stories were lacking, and that the character development was non-existent But, I

had gave you have to show what part of that bad gay is good. It you portray a good guy, you have to show what part of you is bad, and me to do that with the work I did with him. Actually, if I may add. Carpenter and Girdler were smaltr in a way. They were both from Kentucies, both had a passion for music, and both composed music for their films; which is interesting to me because there's such a

tight correlation between music and acting. Chilles: You seem in he requirely interested to meet fans that appreciate your work in the past, do you still act powadays? Stoker: I continue to act. I still love learning my craft, there's so theatre, you're always a student of the art form, you're learning Chiller: Finally, what do you recall most about Assault on

Percinct 13 when you view it nowndays after nearly thirty years have some by since its production? Stocker, A sense of sudness because I miss Durwin Joston so much, there is no way that you can duplicate the feeling of the original

film, although I suspect that they will try very hard Austin Stoker filmography:

Unaverd (1988)

Terror Among Us (1981)



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George Romero's classic

Chiller Theatre: Was there saything a in your childhood that would anticipate destroving zombies in a shopping mail? Gaylen Ross. I did a lot of shopping, I

weekends as to hang out at the malls 1 never thought I would be an actress except for play-acting. I had a

CT: What did you do before working in Dawn.

checked. One doesn't think about it. Then one

CT: Where you interested in horror movies or did you just want the experience?

I was much blonder when I was younger, a scream and then quietly confided in me that "They're looking for bloodes" I said

INTERVIEW WITH GAYLEN ROSS

GR: These were a lot Can you be CT: There are scores of postpseudo-social analysis of the film.

the film. I was preoccupied with

lines and the script I didn't see the CT: What is George Romero like? How has be influenced your career

as a director?

do And that was magnified in Creepshow, where when faced with adverse conditions, budgets and Hollswood director would behave in order to

homble weather, no one complained. They spiritual stillness, the center of colm There were fices on the set and people were running

violence and madness of his films. That was his furny, currly side



making R?

CT: How did you got into directing documentaries? GR I sort of progressed from acting to directing I think Creepshow want to direct namenve films necessarily so I directed

CT: How did you get interested in the subjects of your

Usually I would have the idea and then I would either put who was interested. PBS was incrested

CT: What did you discover about sourcelf as yett made your films?

GR: I try not to start out with harden opinions about anything. I try

better film, I don't go uso the film with one position

When there's

you have a script and you have a sort of spine to work with I don't

themselves how they warted to feel CT: Which parts of film production do you enloy and which parts don't

CT: Do you want to say anything shout Listen to Her Heart: The Life and Music of Laurie Beechman? GR. I love the Laurse film. She was an

CT: Has your opinion or point of view when you started a film changed as the filming progressed?

with all of this music and Rose D'Donnell did the serration for it. moved quickly, it have appleases their monies' worth. But will it be All of these people came out who were incredibly important to talk about Laurie. Her voice is CT: Do you mind being known primarily for

Dawn of the Dead? GR. I think it's funny. It's one of those things I never would have expected in a million years. Futny in

of the reasons I created a website finally because I

anterview somebody in Israel and when I get there they'd say, "you're

at possible they are for the remake of Dawn of the Dead?" Sure enough in Hebrew they were advertising the remake of Dawn of thousands and thousands of films that have been made and ended to think that their work would become classic and it's something

Sufficient to work with. We were overwhelmed by cetting to work. the Dead remake was fun, there was action, there was value in it. it

remembered as a classic? I don't think so, It was include the wony. To include the type of things like remember the lines. They get attached to it

CT: Do you have any future projects you wish to

He is a really recat photographer. There are synopsis and credits for







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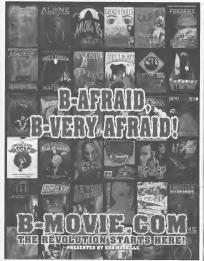


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